

# BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY      NINETEEN      FORTY-FIVE



SAMUEL FINLEY BREESE MORSE (1791-1872), VIEW FROM APPLE HILL, COOPERSTOWN, NEW YORK (DETAIL), 1828-1829. LENT BY MR. STEPHEN C. CLARK, NEW YORK.

VOLUME XXXIX

NUMBER 2

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



WASHINGTON ALLSTON (1779-1843), *ELIJAH FED BY THE RAVENS*, 1818. LENT BY THE MUSEUM OF FINE ARTS, BOSTON.

### THE HUDSON RIVER SCHOOL AND THE EARLY AMERICAN LANDSCAPE TRADITION

LANDSCAPE painting in America, until shortly before 1800, occupied an extremely minor place and was practiced largely as a diversion on the part of a few artists. In 1751, when the noted portrait painter John Smibert died, the thirteen landscapes recorded in his estate were valued at an average of four shillings apiece. Regarded apparently as unimportant daubs, none of these has survived. Portraiture was the chief occupation of painters of the eighteenth century and there was an ever-increasing demand for their services as the prosperity of the country grew.

After the Revolution, there was the ad-

ditional incentive of patriotism. America as an independent nation wanted not only to have her political and military leaders portrayed; she also wished to have her great historical events recorded. Thus the historical theme was added to the artist's repertoire.

With independence and the growth of the nation, America began to take an interest in herself and her surroundings. The beauties of nature were appreciated for their own sake. Scenic wonders became a source of great thrill and tourists started making the arduous trek to Niagara Falls.

Our interest in nature came about

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Published two issues bi-monthly September-October, April-May, five issues monthly, November, December, January, February, March, by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXXIX, Number 2.

through a variety of sources, one of the most influential of which was English literature of the eighteenth century. As there was no international copyright law, English novels and poetry were reprinted here in large quantities with a minimum of cost and a maximum of profit to the publishers. Thomson's poem, *The Seasons*, extolled the picturesque in nature and taught the reader to look at outdoor scenes as something comparable to paintings. Novels abounded in descriptions of nature, both the charms of the peaceful landscape and the forbidding aspects of a wild and stormy country. There was something thrilling about a thunderstorm, the darkness of the forest, or the booming of a great waterfall. From an interest in such things, generally described as the "sublime" aspects of nature, it was but a step to the eerie and the supernatural. Thus developed the taste for medieval castles, ghosts, and the paraphernalia of the so-called "Gothic" novel. Though there were no old ruins in America, there was an abundance of scenery both

pastoral and wild. While we were too literal minded to accept ghosts and devils, we had a great fondness for old tales and delighted in Washington Irving when he revived the "Legend of Sleepy Hollow" in his *Sketch Book*, published in 1821.

William Cullen Bryant's *Thanatopsis* appeared in 1817, thus starting a series of poems dealing with the simple beauties of nature. Likewise, James Fenimore Cooper portrayed the frontier and the noble Indian in the *Leatherstocking* novels.

Jean Jacques Rousseau in 1750 had praised the "savage state" and soon after, a group of young philosophers in Germany began expounding the importance of man's individuality and his close association with nature. These theories spread to England and then to America, where they were formulated by Henry Thoreau and Ralph Waldo Emerson. Furthermore, the increase of strong Protestant cults in this country stimulated a deep religious feeling for nature. One was somehow nearer to God in the presence of the primeval forest,



THOMAS COLE (1801-1848), PROSPECT OF MOUNT ETNA FROM TAORMINA, 1844. LENT BY THE LYMAN ALLYN MUSEUM, NEW LONDON, CONNECTICUT.



FREDERICK E. CHURCH (1826-1900), SCENE IN THE CATSKILLS, 1851. LENT BY THE GEORGE WALTER VINCENT SMITH ART GALLERY, SPRINGFIELD, MASSACHUSETTS.



WORTHINGTON WHITTREDGE (1820-1910), HOME BY THE SEA, 1872. LENT BY THE ADDISON GALLERY OF AMERICAN ART, ANDOVER.

a towering mountain, or the tumultuous sea.

Thus, to a large extent through literary sources, the romantic mood was set, and America was gradually prepared to accept her poets', novelists', philosophers', and at length her painters' interpretation of the countryside.

Washington Allston (1779-1843), the first American painter to attain distinction in the field of landscape, was at the outset very much under the spell of eighteenth century romantic literature. After the turbulence of his early work, he evolved a majestic and more subdued style. *Elijah Fed by the Ravens*, painted in 1818, is conceived with stark beauty and dramatic intensity. Such a feeling for mood had never before existed in American painting.

Unfortunately, Allston had little influence on the generation which followed him. Some of his contemporaries painted an occasional landscape, though they were primarily portrait or historical painters. Vanderlyn portrayed Niagara Falls even as Trumbull did. Morse and Neagle occasionally took time to paint a delightful country scene. But there was little demand for landscapes in the first quarter of the nineteenth century and no artist could hope to make a living from this type of painting alone. A detail from Morse's charming painting, *Apple Hill*, appears on the cover. This was done in Cooperstown, New York, in 1828 or 1829 and shows Mrs. John A. Dix and Miss Margaret Willett on the bank of the Susquehanna near its source at Otsego Lake, the "Glimmerglass" of Cooper's novels. Morse always regretted that for financial reasons it was necessary to specialize in portraiture and would like very much to have been able to paint more historical scenes and landscapes. He obviously took great pleasure in painting the Dix estate, *Apple Hill*, which was done, not as a commission, but in an informal manner for friends.

Thomas Doughty (1793-1856) was the first American painter to devote himself almost exclusively to landscape. His work is modest and unassuming but expressed with the poetic feeling of a man who had

a deep love of nature and complete sympathy with his subject. He was an enthusiastic hunter and fisherman and spent a great deal of his time in the woods. Having a natural instinct to paint, he was anxious to portray the scenes which meant so much to him. A few lessons in drawing, together with diligence and practice, soon gave him sufficient competence to place him in a favored position among artists. His work has a quiet beauty and is executed with a sensitive touch which is most appealing.

Thomas Cole (1801-1848) was a more expansive personality and carried landscape painting into broader and richer channels. Born in England, he came to this country at seventeen and, after considerable wandering, established himself in New York in 1825. He became interested in the rugged scenery of the Catskills, made trips to the White Mountains and the Connecticut Valley. Starting with comparatively simple compositions, he evolved a more impressive style after making trips to Europe in 1829 and again in 1841. His early fondness for wild mountain scenes was increased under the influence of Salvatore Rosa. He also developed an interest in picturesque sites and depicted such imposing views as *Mount Etna from Taormina*.

Between his first and second trips abroad, he lived at Catskill on the Hudson and devoted much of his time to a series of allegorical paintings such as *the Course of Empire* and *the Voyage of Life*. These brought him great fame and established him as one of the leading figures in American art.

Cole was a true product of his own age, for he embodied within himself the many-sided elements of his own generation and produced for his fellow men pictures to suit every mood. With equal facility, he could be wildly dramatic or peacefully lyrical; he could create scenes of bucolic simplicity or an allegorical extravaganza.

Altogether different in style was Asher B. Durand (1796-1886), who was trained as an engraver and did not take up painting

until he was over thirty. In his earlier work, he showed no great feeling for color and painted in the precise manner which one would expect from an engraver. Eventually he developed richer tones and composed his carefully thought-out canvases on a more impressive scale. A pair of allegorical scenes, *Morning of Life* and *Evening of Life*, is reminiscent of Cole in subject matter, but the literary content of the pictures is of secondary importance. They are first and foremost luxuriant landscapes. Less dramatic than Cole and less poetic than Doughty, Durand has a technical sureness and a clarity of vision which gives his work great distinction.

Martin J. Heade (1814-1904) is very little known, yet he is one of the most unusual painters of the nineteenth century. He went to Brazil in 1864 and made a

series of brilliant sketches for a proposed book on the hummingbirds of South America. Many of his pictures deal with Rhode Island, such as *Storm over Narragansett Bay*, a simple forceful design with strong contrasts of dark and light and an eerie quality of impending disaster which adds an intriguing overtone.

One of the most delightful of our landscape painters was Worthington Whittredge (1820-1910). Though he spent ten years abroad and traveled in the West, he did not attempt to develop a grandiose style. On the contrary, he painted with honesty and directness and is at his best in a scene such as *Home by the Sea*. He shows a fine feeling for space and the arrangement of various elements within the area. The color is restrained and the painting sensitively handled.



THOMAS DOUGHTY (1793-1856), *THE RAFT*, 1830. LENT BY THE MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE.



ASHER BROWN DURAND (1796-1886), *EVENING OF LIFE*, 1840. LENT BY THE NATIONAL ACADEMY OF DESIGN, NEW YORK.

One of the most notable personalities of the period was Frederick Church (1826-1900), who traveled more widely than any other artist of the day. He was a pupil of Thomas Cole from whom he derived the basis of his style. Becoming interested in South America through the writings of Baron von Humboldt, he made two trips to Colombia and Ecuador where he did many sketches in the Andes. In 1859 he went to Labrador to paint icebergs. This was followed by a trip to Greece, Palestine, and other places in the Mediterranean. He developed the panorama view to a greater extent than his predecessors and made scenes majestic and impressive. A highly picturesque conception is *In the Catskills* which is treated with meticulous realism combined with an exotic lusciousness, greatly heightening the effectiveness of the composition.

Albert Bierstadt (1830-1902) was trained in the exactness of the Düsseldorf School in Germany. On returning to this country he traveled extensively through the Rockies and the Pacific Coast, where he made innumerable sketches. Back in his studio, he created enormous panoramic

views which were composites of his sketches. With less warmth and feeling than Church, he painted canvases which are most impressive but on the whole lack conviction. His best work is on a smaller scale, such as a canvas like the *Bombardment of Fort Sumter*, which is clear-cut and spacious without being pretentious.

These men are only a few of the more important artists who in ever-increasing numbers took up landscape, as the nineteenth century advanced. In one form or another, they all had a deep love for nature which was based on the romantic ideal that man's individuality was best developed by being in sympathy with the natural phenomena which surrounded him. They painted what they saw in a literal manner and approached their subjects with a veritable religious reverence. Stylistically, our painters were almost completely independent, though their basic point of view was partially derived from the work of such seventeenth century men as Claude Lorrain and Salvator Rosa. Technically, their training was likely to be meagre and often consisted of apprenticeship to a banknote engraver or a few lessons under a portrait painter. With

this basis and unlimited enthusiasm, they set out to become landscape painters. The wonder is that they managed to be so good. Most of them went abroad, but generally not as young students. Though the European experience was enriching, they seldom studied under any one notable artist nor did they follow any set European style on coming home.

In the exhibition, fifty artists are represented by some 150 paintings and a few water colors and drawings, done within the period which extends from about 1800 to 1875. Emphasis is placed on the three decades from 1830 to the Civil War, as this is the heart of an important period in our artistic development. Before this, we were struggling to establish landscape as an accepted form of expression. After the Civil War, this direct method of depicting nature tended to lose its effectiveness. In the first place, this was the result of making canvases so large that the compositions lacked unity, and secondly, it was due to the spirit of false sentimentality which dominated mid-Victorian life. It was inevitable, then, that new approaches should develop. In-

ness took up the French methods of the Barbizon School, Ryder developed a new mysticism, and Homer strengthened our painting through realism.

The earlier men were gradually eclipsed until they were all but forgotten. Newspaper critics had given them the name Hudson River School somewhat derisively, since so many of them at one time or another worked in the Catskills and up the Hudson. This term connoted something a little old fashioned, but today it has lost all derogatory significance. Our early landscape painters were not consciously united into any set group and did not think of themselves as belonging to any school, but for the sake of convenience we use the term Hudson River School in a very general sense to cover the period beginning with Doughty and Cole in the 20s and ending with Bierstadt's panoramas of the West.

The purpose of this exhibition is to restore these men to their rightful position as the founders of landscape painting in America.

FREDERICK A. SWEET



Photograph by Courtesy of the Museum of Modern Art.  
MARTIN J. HEADE (1814-1904), STORM OVER NARRAGANSETT BAY, 1868. LENT BY MR. ERNEST ROSENFELD, NEW YORK.

# PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY, 1945

VOL. XXXIX NO. 2

## MEMBERS' CALENDAR

February 2—March 5

Lectures are given in Fullerton Hall unless otherwise noted.

Members and their immediate families are admitted free to all exhibitions, lectures, concerts, motion pictures, receptions, and other programs arranged by the Museum and the Membership Lecture Department. The building and the permanent collections of the Art Institute are open free to Members every day of the year.

## LECTURE COURSES AND CLASSES

GALLERY TALKS ON THE PERMANENT COLLECTION OF PAINTINGS—Mondays at 11:00 A.M., *Helen Parker*; 11:55 A.M., *George Buehr*, demonstrating techniques.

CLINIC OF GOOD TASTE—Mondays at 2:00 P.M., *Dudley Crafts Watson*. Occasional guest speakers conduct this clinic. The Postwar Home is the theme for this year.

ADULT SKETCH CLASSES FOR NOVICES—Monday evening from 5:45 to 7:30 P.M., Friday mornings from 10:00 to 12:00 Noon, *George Buehr*, assisted by *Margaret Myers*. Sketching materials are supplied for 15 cents.

THE CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS—Tuesdays as listed below at 6:30 P.M. Gallery lectures by *Helen Parker*.

CURRENT EXHIBITION PROMENADES—Fridays at 12:15 Noon and 6:30 P.M., *Dr. Watson and Members of the Staff*.

HISTORY AND ENJOYMENT OF ART—Fridays at 2:00 P.M. *Dr. Watson* illustrates these lectures with slides in color, motion pictures, and correlated music. Other Staff Members speak occasionally.

ART THROUGH TRAVEL—Friday evenings at 7:30 P.M., *Dr. Watson*. These lectures are repeated Sundays at 3:15 P.M. for the public and occasional Mondays at 8:00 P.M. for Members. The charge to the public is 60 cents, including Federal tax. Members are admitted free of charge, families of Members and out-of-town visiting guests must pay the Federal tax of 10 cents per person.

MASTERPIECE OF THE MONTH—Saturdays at 12:30 P.M. *George Buehr* gives a twenty-minute gallery talk in front of the current Masterpiece.

DATE	HOOR	
FEBRUARY		
Fri. 2	10:00 A.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	12:15 P.M.	OUR SPANISH MASTERS. <i>Dudley Crafts Watson</i> . Gallery 50.
	2:00 P.M.	MASTER PAINTERS OF SPAIN. <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	MEMORIES OF SPAIN (Art through Travel). <i>Dudley Crafts Watson</i> .
Sat. 3	10:30 A.M.	SIX WEEK SPECIAL SKETCH CLASS FOR CHILDREN (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , <i>George Buehr</i> , and <i>Margaret Myers</i> .
	12:30 P.M.	MASTERPIECE OF THE MONTH: Tea Drinking, Painting by Tang Yin. <i>George Buehr</i> . Head of Main Stairway.
Sun. 4	3:15 P.M.	MEMORIES OF SPAIN (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 5	11:00 A.M.	MONET'S CIRCLE. <i>Helen Parker</i> . Gallery 30.
	11:55 A.M.	THE FIGURE FROM THE BIRD'S-EYE VIEW OF IMPRESSIONISM. <i>George Buehr</i> . Gallery 30.

DATE	HOUR	
FEBRUARY		
Mon. 5	2:00 P.M.	HOME PROBLEMS TODAY AND HOW TO SOLVE THEM (Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	8:00 P.M.	MEMORIES OF SPAIN. <i>Dudley Crafts Watson</i> .
Fri. 9	10:00 A.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	12:15 P.M.	THE ART OF GEORGE INNESS. <i>Dudley Crafts Watson</i> . Gallery 51.
	2:00 P.M.	ABRAHAM LINCOLN IN ART. <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	GUATEMALA (Art through Travel). <i>Helen Parker</i> .
Sat. 10	10:30 A.M.	SIX WEEK SPECIAL SKETCH CLASS FOR CHILDREN (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> , <i>George Buehr</i> , and <i>Margaret Myers</i> . (Final.)
	12:30 P.M.	MASTERPIECE OF THE MONTH: Tea Drinking, Painting by T'ang Yin. <i>George Buehr</i> . Head of Main Stairway.
Sun. 11	3:15 P.M.	GUATEMALA (Art through Travel). <i>Helen Parker</i> .
Mon. 12	11:00 A.M.	MONET. <i>Helen Parker</i> . Gallery 32.
	11:55 A.M.	APOTHEOSIS OF LANDSCAPE. <i>George Buehr</i> . Gallery 32.
	2:00 P.M.	BEAUTY FOR THE HOME FROM SOUTH OF THE BORDER (Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Tu. 13	6:30 P.M.	ITALIAN OLD MASTERS. <i>Helen Parker</i> . Gallery 2.
Fri. 16	10:00 A.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	12:15 P.M.	HUDSON RIVER SCHOOL EXHIBITION. <i>Dudley Crafts Watson</i> . Temporary Galleries.
	2:00 P.M.	MODERN AMERICAN ART FROM MANHATTAN TO THE GRAND CANYON. <i>Dudley Crafts Watson</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
	7:30 P.M.	REPETITION OF 2:00 LECTURE.
Sat. 17	12:30 P.M.	MASTERPIECE OF THE MONTH: Tea Drinking, Painting by T'ang Yin. <i>George Buehr</i> . Head of Main Stairway.
	1:10 P.M.	MAKING FIGURE COMPOSITIONS (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> and <i>George Buehr</i> .
Sun. 18	3:15 P.M.	THE LOVELIEST GARDENS I HAVE SEEN (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 19	11:00 A.M.	RENOIR. <i>Helen Parker</i> . Gallery 31.
	11:55 A.M.	LIGHT, COLOR, FORM. <i>George Buehr</i> . Gallery 31.
	2:00 P.M.	THE LOVELIEST GARDENS I HAVE SEEN (Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Sat. 24	12:30 P.M.	MASTERPIECE OF THE MONTH: Tea Drinking, Painting by T'ang Yin. <i>George Buehr</i> . Head of Main Stairway.
	12:50 P.M.	MASTERPIECES OF FIGURE COMPOSITION (The James Nelson and Anna Louise Raymond Fund for Children). <i>Dudley Crafts Watson</i> and <i>George Buehr</i> .
Sun. 25	3:15 P.M.	GEORGE WASHINGTON'S VIRGINIA (Art through Travel). <i>Dudley Crafts Watson</i> .
Mon. 26	11:00 A.M.	DEGAS. <i>Helen Parker</i> . Gallery 32.
	11:55 A.M.	ONE HUNDRED DEGAS DRAWINGS. <i>George Buehr</i> . Gallery 32.
	2:00 P.M.	DECORATIVE CONTRIBUTIONS FROM HISTORIC PLACES IN THE NEWS—ILLUSTRATED (Clinic of Good Taste). <i>Jean Sterling Nelson</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .
	8:00 P.M.	GEORGE WASHINGTON'S VIRGINIA. <i>Dudley Crafts Watson</i> .
Tu. 27	6:30 P.M.	HUDSON RIVER SCHOOL AND THE EARLY AMERICAN TRADITION, I. <i>Helen Parker</i> . Gallery 2.
MARCH		
Fri. 2	10:00 A.M.	SKETCH CLASS. <i>George Buehr</i> , assisted by <i>Margaret Myers</i> .

DATE	HOURL	
MARCH		
Fri. 2	12:15 P.M.	HUDSON RIVER SCHOOL EXHIBITION. <i>George Buehr</i> . Temporary Galleries.
	2:00 P.M.	MODELOGUE (A lecture with clay demonstration) <i>Helen Adele Lerch Miller, Sculptress</i> .
	6:30 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 3	7:30 P.M.	THE BALKANS (Art through Travel). <i>George Buehr</i> .
	12:30 P.M.	MASTERPIECE OF THE MONTH: Eighteenth Century French Sofa. <i>George Buehr</i> . Head of Main Stairway.
	1:10 P.M.	PAINTING THE WINTER SCENE (The James Nelson and Anna Louise Raymond Fund for Children). <i>George Buehr</i> .
Sun. 4	3:15 P.M.	THE BALKANS (Art through Travel). <i>George Buehr</i> .
Mon. 5	11:00 A.M.	CÉZANNE. <i>Helen Parker</i> . Gallery 41.
	11:55 A.M.	CÉZANNE'S DESCENDANTS. <i>George Buehr</i> . Gallery 41.
	2:00 P.M.	WHAT IS GOOD TASTE IN FURNITURE? (Clinic of Good Taste). <i>Charles Walker</i> .
	5:45 P.M.	SKETCH CLASS. <i>George Buehr, assisted by Margaret Myers</i> .
	8:00 P.M.	THE BALKANS. <i>George Buehr</i> .

## LECTURES AND GUIDE SERVICE FOR THE PUBLIC

Department of Education. Helen Parker, Head.

The Department of Education offers guide service by appointment to individuals, groups, and organizations. Gallery lectures on the permanent and temporary exhibitions, or lectures illustrated with slides on desired topics may be arranged. For information regarding fees and other details, please consult the Department Office in Gallery 2.

Free gallery tours for children of the Chicago Public Schools may be had by appointment made in advance.

**EVENING GALLERY TALKS.** Lectures in the galleries by Helen Parker on the current exhibitions and permanent collection. The course is open to anyone. Tuesdays as listed below, at 6:30 P.M., \$5.00 for twelve lectures, plus \$1.00 Federal tax. Single lecture, 50 cents, plus 10 cents tax. *Free to Members*.

**ADVENTURES IN THE ARTS.** The Florence Dibell Bartlett Series of Lectures by Helen Parker, unless otherwise indicated. Illustrated art and travel talks. Free in Fullerton Hall, on Thursday evenings, at 6:30 P.M.

The following lectures, given by Miss Parker with exceptions noted, are open to anyone:

DATE	HOURL		Place of Meeting
FEBRUARY			
Th. 1	*6:30 P.M.	FLORENCE AND THE HILL TOWNS OF ITALY.	Fullerton Hall
Th. 8	*6:30 P.M.	CHINESE PAINTING. <i>Charles Fabens Kelley</i> .	Fullerton Hall
Tu. 13	6:30 P.M.	ITALIAN OLD MASTERS.	Gallery 2
Th. 15	*6:30 P.M.	SATIRE AND HUMOR IN ART AND MUSIC.	Fullerton Hall
Th. 22	6:30 P.M.	WASHINGTON'S BIRTHDAY (No lecture).	
Tu. 27	6:30 P.M.	HUDSON RIVER SCHOOL AND THE EARLY AMERICAN TRADITION, I.	Gallery 2
MARCH			
Th. 1	*6:30 P.M.	EARLY PAINTING IN OUR LAND.	Fullerton Hall

\* Programs marked with an asterisk constitute the Art Institute's contribution to public art education and are open free to the public.

## FREE FILM PROGRAM FOR ADULTS

The series of motion pictures, "Famous Revivals," will be continued on Saturday afternoons at 2:30 in Fullerton Hall as follows:

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|--------------|--|
| February 3.  | MUTINY ON THE BOUNTY (1935).                                     |
| February 10. | THE GOLEM (1937).  |
| February 17. | LIVES OF A BENGAL LANCER (1935).                                 |
| February 24. | Due to the Hudson River Seminar there will be no motion picture. |
| March 3.     | THE MALTESE FALCON (1941).                                       |

Because of limited seating capacity, we regret that we cannot admit children under twelve years of age.

## GOODMAN MEMORIAL THEATRE

## MEMBERS' SERIES

THE February play of the Members' Series is nothing but a lark. It makes no comment on life, serious or otherwise. It makes no demands on the audience, except a willingness to escape from the realities of a war-torn world and a disposition to laugh. *Wappin' Wharf* is a play about three pirates who have retired from active business "like storekeepers that has made a fortin'." They sailed with Old Flint and they have been through tough and dangerous times. Now they live in a cottage perched on a hill overlooking the sea—the Duke, who has one leg, the Captain, who has one hand, and Patch, who has one eye. Their housekeeper is good old Meg, who has one tooth. The kitchenwench, Betsy, is an abducted duchess. The time is that of Henry IV, and his son Hal figures in the proceedings.

If you have ever enjoyed pirates, this will amuse you. If you like romance, it is here for your delectation. If you like the excitement of a battle without any painful consequences, it is provided for you. If you are a lover of colorful English speech, there are few plays richer. If you must have a song or two, the Duke will oblige, and so will Betsy, and so will Meg. If you feel that you are too old for this sort of thing, it is high time you started growing younger.

*Wappin' Wharf* subtitled *A Frightful Comedy of Pirates* by Charles S. Brooks will open on February 8 and will play February 9, 10, 13, 14, 15, 16, 17, 20, 21, 22, 23, 24, with a Sunday evening performance on February 18, and a matinee on Thursday, February 22.

The sixth play of the season is *Winterset* by Maxwell Anderson and may well be regarded as one of his best, if not the very best piece from his pen. *Winterset* will open on March 8 and will play March 9, 10, 13, 14, 15, 16, 17, 21, 22, 23, 24, with a Sunday evening performance on March 18, and a matinee on Thursday, March 22.

## CHILDREN'S THEATRE

*The Emperor's New Clothes* closed with considerable reluctance on January 20, and Charlotte B. Chorpenning's dramatization of *King Midas and the Golden Touch* opened on January 27. King Midas, having done the gods a good turn, is allowed to choose his own reward. And he does—he wants everything he touches to turn into gold. This leads him into some amusing situations—amusing for the audience, but not for the King. By the end of the play, he manages to get rid of the doubtful gift and lives happily ever after, a somewhat poorer, but wiser man.

The play will be presented every Saturday afternoon at 2:30 through March 17. There will be a Saturday morning performance on March 3, at 10:30, and a Sunday afternoon performance on March 11, at 3:00.

## THE THORNE ROOMS ON CONTINUOUS EXHIBITION

THE series of European Rooms in Miniature by Mrs. James Ward Thorne, first shown at the Institute in 1937 to 1938, has again been placed on public exhibition in Gallery A12 in the Department of Decorative Arts, where it will remain on view throughout the year. It consists of thirty interiors, mainly of English and French design.

It will be remembered that Mrs. Thorne gave the Rooms to the Institute in 1941. This series, together with the later American set which became the property of the Institute shortly after its initial showing here in 1941, has since been circulated through the principal museums east of the Mississippi. These showings, have, in the aggregate, attracted more museum visitors than any other circulating exhibition ever shown. The total attendance now approximates 750,000, The European Series having been circulated since the fall of 1941 and the American Series, from the spring of 1942.

This program has given the principal cities in the East and Middle West a liberal opportunity to share in Mrs. Thorne's munificent gift to the Institute and has called forth a flood of appreciative letters from individuals and institutions alike.

Beginning with the present year, the two sets will alternate on tour. Ultimately, one set will always be on view at the Institute, save for one month each year when the annual change-over is being effected. This will have the great advantage of making what is certainly one of the unique possessions of the Art Institute available to the visitor at least eleven months out of the twelve. It will also make it possible for schools and students of the decorative arts to plan season-long work in connection with the Rooms as part of their regular activities.

These exhibitions will be open to the public on the same basis as are the other permanent collections of the Institute.



ROTUNDA AND LIBRARY, ENGLISH  
REGENCY, 1810-1820. THORNE EU-  
ROPEAN ROOMS IN MINIATURE.

## EXHIBITIONS

April 13, 1944-March 15, 1945—Portraits and Allegories of the Renaissance. Special Loan Exhibition. Gallery G8.

*The problems of portrait and picture composition as met by the makers of medals and plaquettes during the fifteenth and sixteenth centuries. An exhibition based on a notable collection of original bronzes lent by Sigmund Morgenroth of Santa Barbara, California. Comparative material in the fields of painting and the graphic arts are shown in reproduction.*

June 6, 1944-June 10, 1945—Embroidery and its Uses. European and American, Galleries A2, 3, 4; Near and Far East, Gallery H5.

*An exhibition drawn from the permanent collection of two Departments of the Art Institute, designed to show the various methods and techniques used by the Oriental and Occidental embroiderers.*

October 7-March 1—Meryon's Paris. Gallery 17.

*Famous etchings of famous architectural sites.*

October 14-February 11—Water Colors and Drawings by Winslow Homer. Gallery 13.

*The Art Institute's superb collection of Winslow Homer water colors and drawings, which has not been on display for some time, has been completely reframed and is again available to the public.*

November 6-April 1—From Nature to Art. Gallery of Art Interpretation.

*An exhibition designed to show how and why the artist uses distortion.*

January 10—European Rooms in Miniature by Mrs. James Ward Thorne. Gallery A12.

*Thirty interiors illustrating the principal French and English styles from the sixteenth century to the present. First exhibited at the Art Institute in 1937-1938.*

January 12-May 20—An Exhibition of Oriental Screens. Gallery H9.

*Folding paper screens were a domestic necessity in the Far East and achieved high artistic distinction. Some fine examples from the Art Institute's collection are here shown.*

January 13-March 12—Prints and Drawings by Leopoldo Mendez. Gallery 12.

*First one-man show of this outstanding contemporary Mexican wood-engraver.*

January 19-March 19—Drawings for Naval Aviation Training by Lieutenant-Commander Robert Osborn, U.S.N.R. Gallery 16.

*Though highly technical problems are involved, the visitor will find this a most entertaining exhibition because of the artist's witty presentation of the subject matter.*

January 23—Lucy Maud Buckingham Medieval Collection. *Gallery H15.*

*This gallery, which has been closed to the public for many months, has been reopened with an entirely new installation of the Buckingham Medieval Collection including a large number of extremely important objects never before shown. As it now stands, this will take rank as one of the finest small collections of medieval art in this country.*

January 25-February 18—The Fifth Annual Exhibition of the Society for Contemporary American Art. *Gallery 52.*

*An exhibition composed of paintings and sculpture, each work having been chosen by a member of the Society.*

February 1-February 28—The Masterpiece of the Month: Tea Drinking with a Bamboo Stove under the Wu T'ung Tree, Painting by T'ang Yin (Chinese, 1470-1524). The Kate S. Buckingham Fund.

*Dignity of conception and vitality of brushstroke distinguish this Chinese painting of the Ming Dynasty.*

February 15-March 25—The Hudson River School and the Early American Landscape Tradition. *Galleries G52-G60.*

*A revival of the work of our first native school of landscape painters from 1800 to 1875.*

February 16-April 16—Drawings by Allela Cornell. *Gallery 13.*

*First showing of drawings by a skillful young New York artist.*

February 21-April 1—Room of Chicago Art: Paintings by Jean Crawford Adams and Laura Van Pappelendam. *Gallery 52.*

*Honors are shared by two notable women artists whose work frequently depicts scenes in Wisconsin and Iowa.*

March 1-March 31—Masterpiece of the Month—Sofa with Original Covers of Beauvais Tapestry, Wood Frame Signed by C. Sené (French, Paris 1770-1780). Given in Memory of Charles Deering by Mrs. Chauncey McCormick, Mrs. Richard Ely Danielson, and Lieutenant-Colonel William Deering Howe.

*One piece of a remarkable set of two sofas and eight armchairs exemplifying the Louis XVI style at its best. A great rarity.*

#### HOURS OF OPENING

THE ART INSTITUTE is open from 9:00 A.M. to 5:00 P.M., Monday through Saturday, and from 12:00 Noon to 5:00 P.M., Sunday, and legal holidays. Free days: Wednesday, Saturday, Sunday, and legal holidays. A fee of 25 cents plus five cents Federal tax is charged for admission on all other days. Members, students, artists bearing special cards, and children under fourteen years of age are admitted free at all times.

The Ryerson and Burnham Libraries are open the same hours during the week as the Institute, but are closed on Sundays.

For information, call Central 7080.

## THE HUDSON RIVER SCHOOL AND THE EARLY AMERICAN LANDSCAPE TRADITION

A Seminar under the Auspices of the Scammon Fund  
Fullerton Hall, The Art Institute of Chicago

YOU are invited to attend a Seminar held in connection with the Hudson River School exhibition which includes 165 paintings, water colors, and drawings by fifty American artists who worked during the period from 1800 to 1875. Since many of these men painted along the Hudson, in the Catskills, and at Lake George, they were called the Hudson River School. They were the first native group of landscape painters in America and glorified the American scene, depicting not only eastern New York state, but Niagara, various parts of New England, and also the western plains, the Rockies, and even South America. They expressed the picturesque beauty of a romantic age and had great influence on Inness and other landscape painters who followed them.

To emphasize the importance of the exhibition and to show the close connection between the artists, writers, and poets of the period, the Art Institute has invited leading authorities in these fields to speak in a two-day series of discussions.

*The Seminar is open free to Members, who must write to Daniel Catton Rich, Director of Fine Arts of the Art Institute, for tickets which will be issued in the order of application to the limits of Fullerton Hall's capacity. Only one ticket for each session will be sent to each Member, who, however, may request one guest ticket in addition. Please indicate which meetings of the Seminar, listed below, you are planning to attend, since individual tickets are being issued for each session. Members are urged to write for tickets as soon as possible.*

### FRIDAY, FEBRUARY 23

#### SESSION ONE

- A. 10:30 A.M. THE EUROPEAN BACKGROUND (Illustrated).  
Helen Appleton Read, *critic, lecturer, and writer, New York.*
- B. 11:30 A.M. THE PIONEERS OF A NEW CONSCIOUSNESS (Illustrated).  
Edgar P. Richardson, *Assistant Director, The Detroit Institute of Arts.*

#### SESSION TWO

- 2:00 P.M. LANDSCAPE PAINTING FROM ANDREW JACKSON THROUGH THE CIVIL WAR (Illustrated).  
Oskar Hagen, *Chairman of the Department of the History of Art, The University of Wisconsin, Madison.*

#### SESSION THREE

- 8:15 P.M. NINETEENTH CENTURY MINSTREL MUSIC (Illustrated).  
Hans Nathan, *Research Fellow of the American Philosophical Society, Boston.*

### SATURDAY, FEBRUARY 24

#### SESSION ONE

- A. 10:30 A.M. THE AMERICAN LITERARY SCENE.  
Howard Mumford Jones, *Professor of English, Harvard University, Cambridge, and President of the American Academy of Arts and Sciences, Boston.*
- B. 11:30 A.M. THROUGH THE POETS' EYES.  
Mary Agnes Doyle, *Assistant Head of the School of Drama, Goodman Theatre, Chicago.*

#### SESSION TWO

- 2:00 P.M. ARCHITECTURE IN THE ROMANTIC SCENE A HUNDRED YEARS AGO (Illustrated).  
Henry-Russell Hitchcock, *Head of the Art Department, Wesleyan University, Middletown, Connecticut.*

